

cinematheque

FEATURING

Short Films from
Hungary

Super-8 Films by
Raymond Red and
Anne Robertson

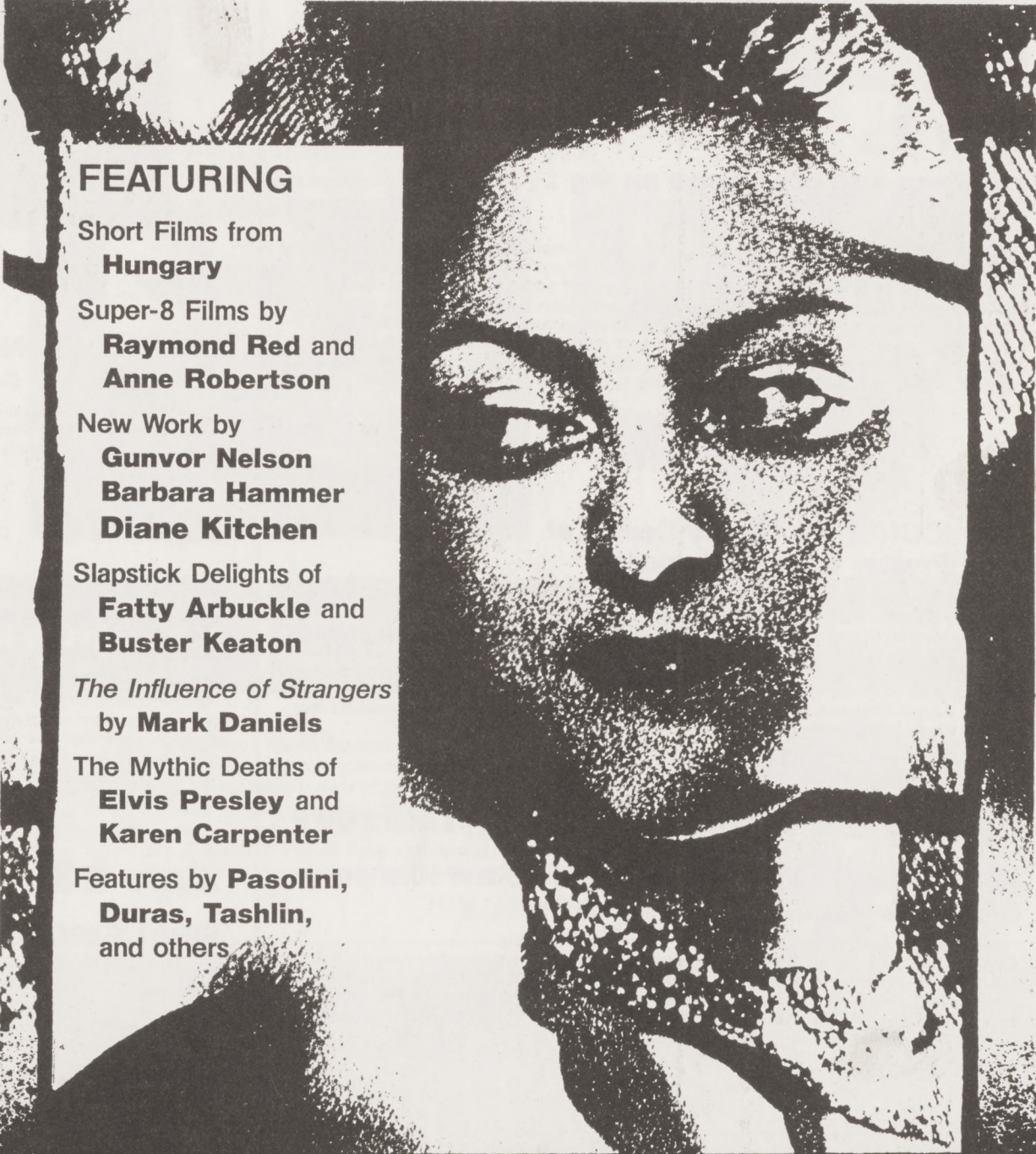
New Work by
Gunvor Nelson
Barbara Hammer
Diane Kitchen

Slapstick Delights of
Fatty Arbuckle and
Buster Keaton

The Influence of Strangers
by **Mark Daniels**

The Mythic Deaths of
Elvis Presley and
Karen Carpenter

Features by **Pasolini**,
Duras, **Tashlin**,
and others



SPRING 1988 SEASON



Buster Keaton (Apr. 10)



DER ELVIS by John Moritsugu (Apr. 14)



BEFORE WE KNEW NOTHING by Diane Kitchen (Apr. 21)



THE KAREN CARPENTER STORY by Todd Haynes (Apr. 14)



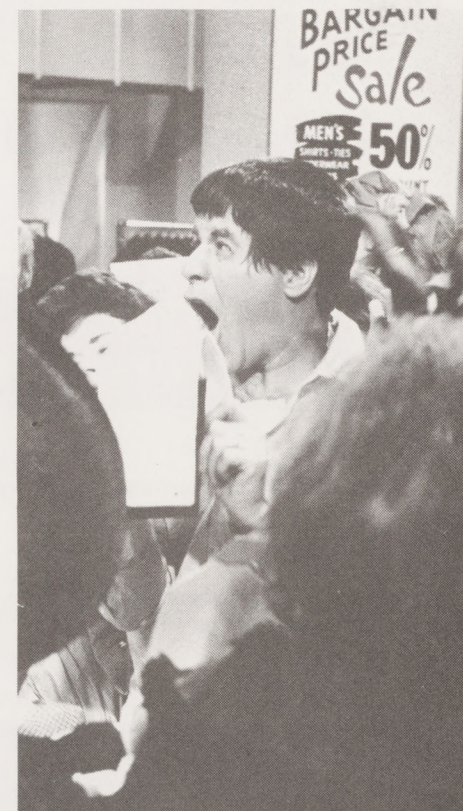
THE INFLUENCE OF STRANGERS by Mark Daniels (Mar. 20)



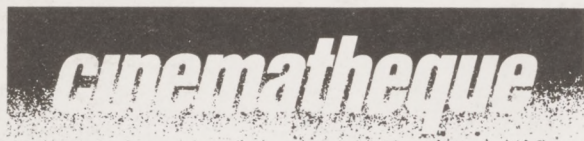
Raymond Red (Mar. 27)



Antal István and Dr. P. Horváth (Apr. 24)



WHO'S MINDING THE STORE?
by F. Tashlin (Apr. 17)



San Francisco Cinematheque

480 Potrero Avenue

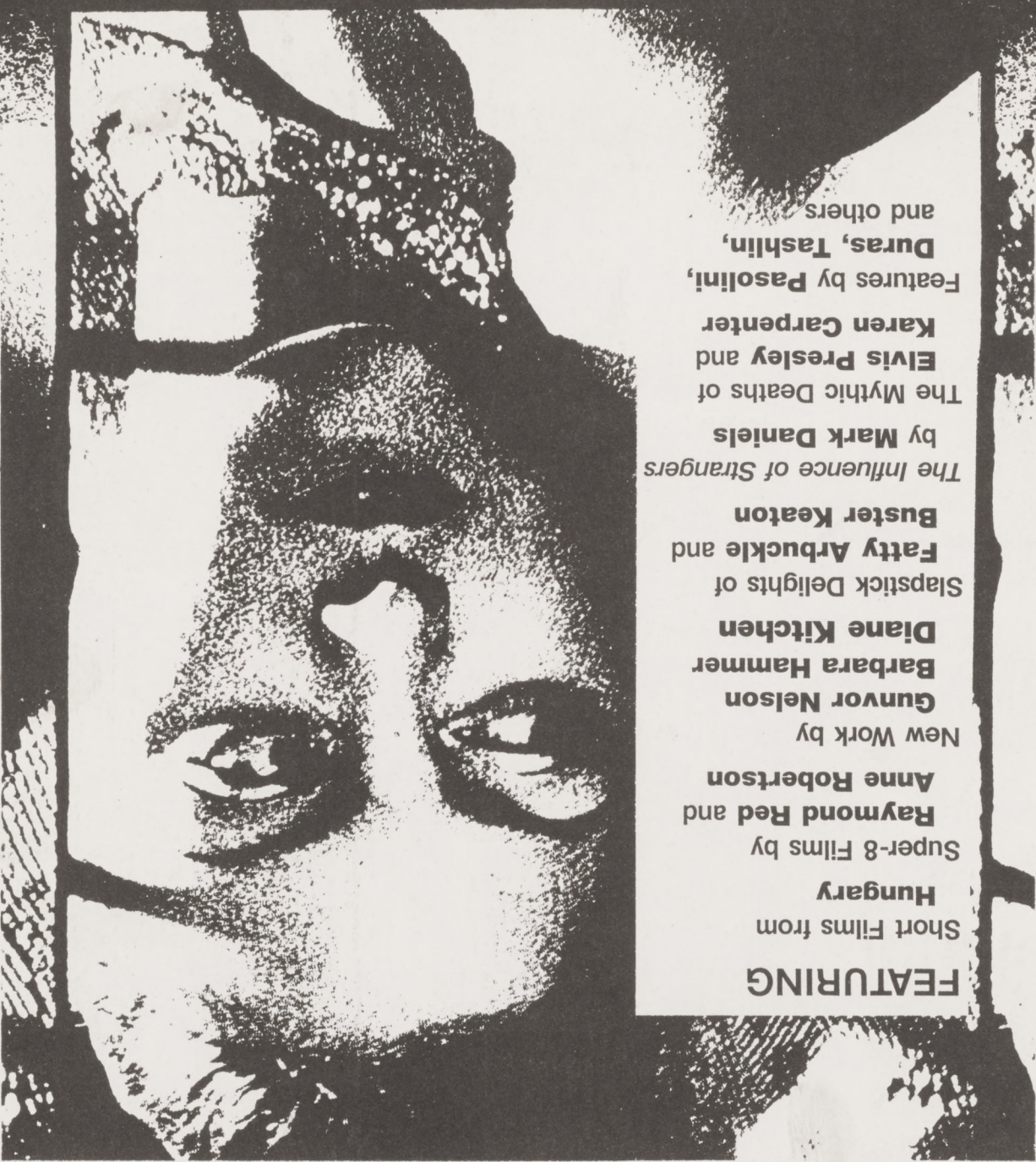
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**ADDRESS CORRECTION
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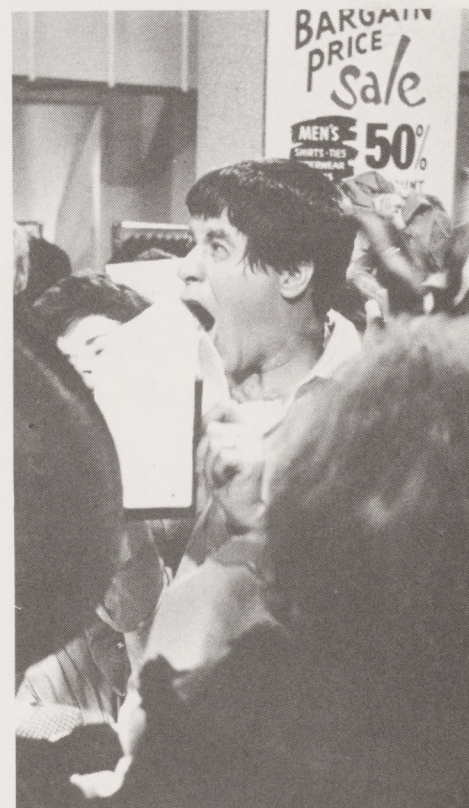
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HIGHLIGHTS

The Cinematheque continues our series of International Filmmakers with two evenings of work by filmmakers from remote regions of the world. Philippine director Raymond Red will premiere his super-8 films at the Kabuki Theater (in collaboration with the S.F. International Film Festival) on March 27th, and Antal István and Dr. P. Horváth will be on hand to offer a selection of recent experimental films from Hungary on April 24. We also welcome back Bay Area filmmakers Gunvor Nelson and Diane Kitchen who will present newly completed films.

NEW ADMISSION

We held out as long as we could but have finally been compelled to raise the general admission to \$4.00. The discount for students, seniors and the disabled remains \$2.00. Our first increase in 3 years, we feel that the Cinematheque is still a bargain in these days of \$6.00 tickets for most other theaters.

BOARD MEMBERSHIP

The Cinematheque is pleased to announce an opening for a member of its Board of Directors. Interested parties wishing to suggest a nomination (themselves or others) may write or call the Cinematheque office.

THURSDAYS

at the S.F. ART INSTITUTE
800 Chestnut St. 8:00 P.M.

SATURDAYS

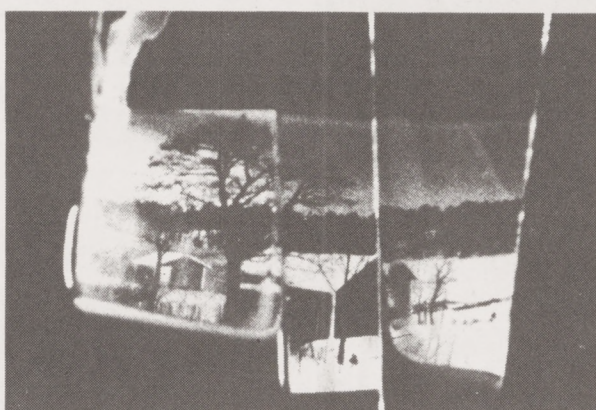
at the EYE GALLERY
1151 Mission St. 8:00 P.M.

SUNDAYS

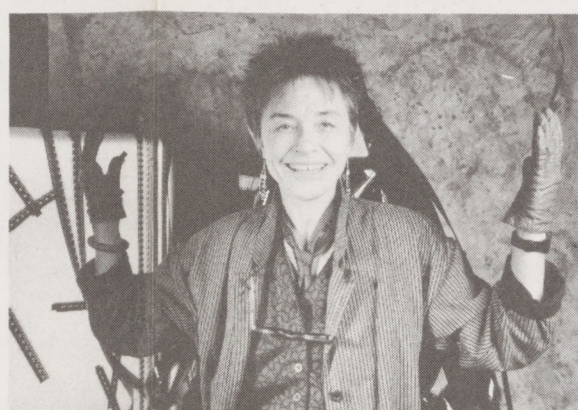
at the S.F. ART INSTITUTE
800 Chestnut St. 8:00 P.M.



HAWKS AND THE SPARROWS by Pasolini (Apr. 17)



LIGHT YEARS by Gunvor Nelson (Apr. 7)



Barbara Hammer (Mar. 13)

Mar. 17

Thursday

THE CONFESSIONS OF WINIFRED WAGNER By Hans Jurgen Syberberg

1975, 104 minutes. After thirty years of silence, the 78-year-old Winifred Wagner gave an eyewitness account of her 22-year relationship with Adolf Hitler, whose obsession with Wagner and the Bayreuth Festival (which Winifred supervised through its most resplendent period) found expression in the ritualistic cult of National Socialism. Syberberg's (*Our Hitler*, *Parsifal*, etc.) film goes much further than this. Culled from an original five-hour interview, Winifred Wagner's recollections cover a sixty-year period (1914-74) of German-European culture, offering a direct glimpse into the values and details of German Bourgeoisie life.

Mar. 24

Thursday

THE OBSESSIONS OF WALTER GUTMAN

With careers as an art critic, Wall Street advisor and underground film producer behind him, Walter Gutman turned filmmaker at age 65. Always a generous behind-the-scenes force (funding films for Robert Frank and George Kuchar), he began to explore life-long preoccupations ranging from historical "reconstructions" to female bodybuilders. Says Kuchar, "Walter was a very corpulent man, always rosie-cheeked and active in the pursuit of youth. He loved writing, painting, the stock market, and strong women who could pick him up." Gutman died in 1986 — tonight's tribute to his memory includes *The Grape Dealer's Daughter* (1968), *It Happened in Sarasota* (1980), and *Hands Down* (1983). Program and notes by Michael Wallin.

Mar. 31

Thursday

THE HART OF LONDON BY JACK CHAMBERS

The Hart of London (1969, 90 min.) and *R-34* (1967, 26 min.), both by Jack Chambers. *The Hart of London* is described in the most glowing terms by those few who've seen it. Composed largely of newsreels, it uses the recurrent image of a deer trapped and killed in downtown London, Ontario in 1954 to pursue the symbols of death and loss. As an added attraction we'll be presenting the San Francisco premiere of *R-34*, a disjunctive portrait of Greg Curnoe. Jack Chambers was one of Canada's most respected painters, bringing a highly developed visual esthetic to the filmmaking that he devoted his final years to.

Apr. 7

Thursday

GUNVOR NELSON: NEW FILMS

Filmmaker Gunvor Nelson in person

The Cinematheque welcomes Gunvor Nelson back to present the San Francisco premieres of her two most newly completed films, *Light Years* (1987) and *Light Years Expanding* (1988). Each continues to develop the concerns and techniques begun in the earlier *Frame Line* (1984), in which Nelson blended collage-animation with highly textural live-action material to create a haunting evocation of her displacement from her native Swedish culture. Using a concentrated and carefully controlled series of moving color images of the Swedish landscape as its foundation, *Light Years* becomes a tapestry of change as experienced through constant motion and a personal reflection on the filmmaker's memories of her past.

Apr. 14

Thursday

POP ICONS: The Mythic Deaths of Elvis Presley & Karen Carpenter

Mommy, Mommy, Where's My Brain? and *Der Elvis* by Jon Moritsugu; *Superstar: The Karen Carpenter Story* by Todd Haynes

The grotesque images of Elvis and Karen Carpenter seem appropriate icons of America's cannibalistic appetite. Elvis the bloated, Karen the emaciated, they appear as the physical and emotional extremes of a common self-destruction. *Der Elvis* is a raunchy assault on the Elvis myth, gleefully violating the sanctity of his sainted memory. *Superstar* uses Barbie and Ken, the role models for the real Richard and Karen Carpenter, to examine the pressures that doomed Karen to her anorexic fate.

Apr. 21

Thursday

BEFORE WE KNEW NOTHING By Diane Kitchen

Diane Kitchen in person

Before We Knew Nothing, 1987, 62 min., West Coast Premiere.

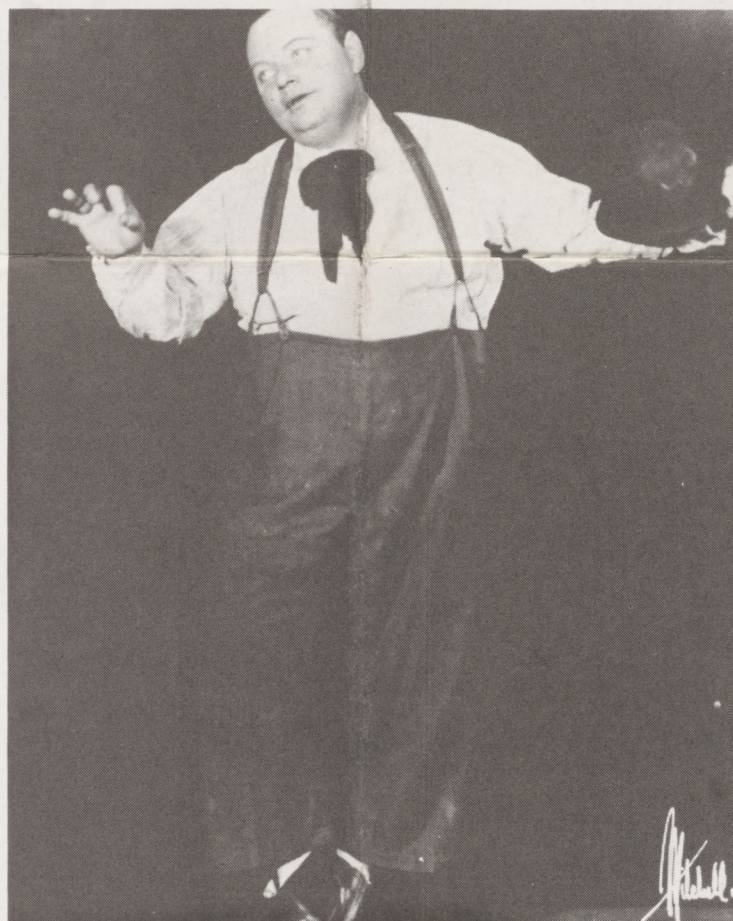
"In filming *Before We Knew Nothing*, Diane Kitchen spent 7 months in the jungles of Peru sharing in the life of the Ashaninka Indians. . . . The presence of the camera is neither hidden nor flaunted; its field of vision does not become hegemonic. . . . On the one hand her images have a speculative fugitive feel to them, producing in the viewer alternating responses of insight or puzzlement or both at the same time. On the other hand, her images are scrupulously matter-of-fact, devoid of 'poeticisms.' They make us see what is in front of us as if for the first time." — Ackbar Abbas.

Mar. 19

Saturday

JOSEPH CORNELL'S FOUND FOOTAGE FILMS

Joseph Cornell was one of America's most original artists. Best known for his surrealist Cornell Boxes, collage sculptures in which fables of the unconscious are played out through an assortment of fantastic characters and objects, he used the same approach to transform his films into mysterious, somnambulist worlds. Tonight's program features many of Cornell's found-footage films, unique explorations of our lost memories in which footage shot for other purposes was alchemically altered into Cornell's own special visions. Films include: *The Children's Party*, *Jack's Dream*, *Thimble Theatre*, *Bookstalls*, *Vaudeville DeLuxe*, *By Night with Torch and Spear* and *Rose Hobart*.



Fatty Arbuckle (Apr. 10)

Apr. 9

Saturday

OPEN SCREENING

Note Location: Eye Gallery, 1151 Mission St.

The Cinematheque continues its tradition of open screenings in which all filmmakers are welcome to show their films. Super and regular 8mm, 16mm, sound and silent, films are shown on a first-come basis. Admission is free.

Apr. 16

Saturday

SUPER-8 FILMS & PERFORMANCES By Anne Robertson

Filmmaker Anne Robertson in person

Boston filmmaker Anne C. Robertson has been working in super-8 since 1976, and her completed films include an ongoing diary currently lasting more than 40 hours, interactive performance films, visual studies, animations, and self-therapy confessionals which she adapts for each screening. She will present: *Windows* (1984-85), "Being inside and outside of windows through four seasons"; *Apologies* (1986), with performance, "a self-therapy for the terrible habit of apologizing for everything"; *The Nude* (1983-87), with performance; *Suicide* (1979); and *Fruit* (1985). "A friend said my skin was ripe, so I compare myself to and play with fruit."

Apr. 23

Saturday

FIRST EXPOSURES: NEW WORKS IN FILM & VIDEO

Tonight will be our second group program of works in different mediums by young artists new to Cinematheque audiences. Each piece expresses universal concerns through a unique personal and emotional perspective. "Issues are not expressed in didactic ways, but through a kind of philosophical poetry, created by sensual visions and musical rhythms, with hands that touch and eyes that know their medium with sensitive intimacy." (Hiromi Matsuoka and Peter Makepeace) Films and videotapes by Matsuoka, Makepeace, Innes Sommer, Toshi Onuki, William Dall, Rex Ray, Paula Levine and Cecilia Dougherty.

Mar. 13

Sunday

BARBARA HAMMER — NEW FILMS & OLD

Barbara Hammer in person

Barbara Hammer is well-known to the Cinematheque's audience. For many years a Bay Area resident, she was one of the first filmmakers during the 70s to forthrightly identify herself with the Lesbian community and reflect that identity in her films. Barbara now teaches in Washington state and too rarely ventures to the big city with her films. For this, her first in-person show in the Bay Area in almost 5 years, she will present a mix of local premieres of new work along with some old favorites.

Films: *I Was/Am* (1973), *Psychosynthesis* (1975), *Doll House* (1984), *Parisian Blinds* (1984), *Optic Nerve* (1985), *Place Mattes* (1987) and others.

Mar. 20

Sunday

THE INFLUENCE OF STRANGERS By Mark Daniels

1987, 78 minutes, color and b&w. Mark Daniels' *The Influence of Strangers* (genealogy) begins much as any narrative fiction might — with a woman picking up a ringing telephone. As the woman describes her past, family relationships, and other personal details, Daniels begins the weaving of a compelling and new approach to film syntax in portraying human consciousness. The camera moves as though in a dream through corridors of familiar objects, each a concretization of human desire, each suggestive of particular actions and situations. "It is as if she were walking through a dictionary, naming the distances, traveling the naming." (M.D.) Daniels is a published poet as well as filmmaker, and has worked as cinematographer for Yvonne Rainer, Mabou Mines, and Carolee Schneemann.

Mar. 27

Sunday

International Filmmakers: The Philippines RAYMOND RED'S SUPER-8

Raymond Red in person

Special Location, Price and Time: AMC Kabuki 8 Cinema, 1881 Post St., 8:30 P.M.; \$6.00 ONLY!

"Raymond Red, a 23-year-old Filipino, works in Super-8, and achieves a level of technical sophistication that you would not have believed possible. . . . *The Yawn* is a vignette about sleep, dreams, and insomnia that would make Beckett proud. *Kind* is a naturalistic drama about a student, a sick man, and a rented room, with disturbing and seemingly boundless undertones." — Tony Rayns, Edinburgh Film Festival

Raymond Red is presented in collaboration with the S.F. International Film Festival. For additional information call 931-FILM.

Apr. 3

Sunday

MARGUERITE DURAS' NATHALIE GRANGER

Nathalie Granger (1972, 85 min.), directed by Marguerite Duras, starring Jeanne Moreau and Gerard Depardieu, with *En Rachachant* (1982, 9 min.) directed by Jean Marie Straub and Daniele Huillet, script by Duras.

Although Europe has long regarded Duras as one of the major post-war writers, she also has a long association with the cinema as a scriptwriter (*Hiroshima*, *Mon Amour*, etc.) and director (*India Song*, etc.). *Nathalie Granger* was her breakthrough film, uniting her lifelong interest in the fragmentation of society with a more fluid, cinematic use of visual expression. It tells of a young girl's inability to conform to her middle-class surroundings. *En Rachachant* tells a similar story of a young boy's refusal to learn his lessons.

Apr. 10

Sunday

THE SLAPSTICK DELIGHTS OF KEATON & ARBUCKLE

Roscoe (Fatty) Arbuckle was one of the most popular figures of early silent film, making one- and two-reel comedies filled with spontaneous gags and general insanity. Eclipsed by succeeding artists like Lloyd and Langdon, he was nevertheless an important influence on them. He is also notable for introducing and training one of the greatest of them all, Buster Keaton. Tonight's program features several rarely seen Arbuckle-Keaton collaborations. Enjoyable simply as a chronicle of the meeting point of the two comics, they are also historically significant in their portrayal of Keaton's transformation from vaudeville actor to visual genius.

Films: *The Butcher Boy* (1917), *Bellboy* (1918), *Goodnight Nurse* (1918), *Out West* (1918).

Apr. 17

Sunday

IDIOT SAVANTS: JERRY LEWIS & TOTO

Special Time: 7:30 P.M.

Who's Minding the Store? (1963), directed by Frank Tashlin, starring Jerry Lewis, 90 min.; *Hawks and Sparrows* (1965), directed by Pier Paolo Pasolini, starring Toto, 91 min.

Tonight's program features two famous comics in films that use their humorous quirks as a way of making more general social criticisms. In *Hawks and Sparrows* Italy's most famous and most silly comedian journeys throughout the country and finds out about the Uccellacci (big birds) and Uccellini (little birds), a metaphor for Italy's class system. In *Who's Minding the Store?*, Jerry Lewis plays a department store clerk whose unwitting antics manage to destroy the whole system of production and exchange — dialectic as represented by the women's clothing department. Programmed by Peter Herwitz.

Apr. 24

Sunday

International Filmmakers: Hungary NEW FILMS FROM BUDAPEST

Filmmakers Antal István and Dr. P. Horváth in person

Tonight the Cinematheque will have the rare opportunity of presenting a program of recently completed experimental films from Hungary, many of which were sponsored by the Béla Balázs studio in Budapest. Selected and introduced by Antal István and Dr. P. Horváth, the evening will include super-8 work by younger filmmakers as well as an unseen major effort by the late Gabor Bódy. Films: *Calvary* by Antal István, *Bolse Vita* and *Center for Dissidents* by Dr. Horváth, *Tweedle* by J. Sugár & L. Révész, *Wait* by Á. Háy, *Zenon* by M. Paternák, *Animators' Adventures* by Z. Lásas & T. Nemesi, *Four Bagatelles* by Gabor Bódy, and others.